



# 33RD ANNUAL ANTIQUES SHOW

At the Peabody Essex Museum  
Salem, Massachusetts

*November 26-27, 2005*

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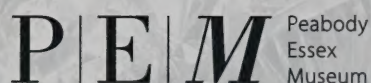
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## Peabody Essex Museum 33RD ANNUAL ANTIQUES SHOW

### Show hours

Saturday, November 26

Sunday, November 27, 2005

10 am–5 pm daily

Included with museum admission

### *Preview Party*

**Friday, November 25, 2005 | 7 pm**

Leader, Patron, Benefactor, and Sponsor Honorary Committee members are invited to an early viewing at 6 pm.

All proceeds from the 33rd Annual Antiques Show support the museum's education and public program initiatives, which benefit thousands of families and schoolchildren each year.

### Lecture

Please join us at  
9 am, Saturday

### *Decorating with Antiques, with Leslie Tuttle*

Morse Auditorium

Included with museum admission

Leslie Tuttle is a Salem-based interior designer whose work has been featured in the *Boston Globe*, *Yankee* magazine, and numerous times in *Traditional Home* magazine.

### ***PEM gratefully acknowledges these corporate sponsors of the 33rd Annual Antiques Show***

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## Foreword

On behalf of the Board and staff, I am delighted to welcome you to PEM's 33rd Annual Antiques Show. The Antiques Show, held annually over Thanksgiving weekend, transforms the Peabody Essex Museum. More than thirty world-class dealers bring the finest rugs, furniture, silver, glassware, paintings, estate jewelry, and decorative art to museum spaces that are both comfortable and inspiring.

In addition to providing guests with an opportunity to add to their personal collections, the Antiques Show serves a vital purpose. Last year's show raised \$130,000—money that funded important education and public programs and enriched the PEM experience for all of our visitors. Such programs help us fulfill our mission of reaching out to children and teachers in underfunded schools.

An event of the scope and scale of the Antiques Show is possible only through the hard work and dedication of many volunteer leaders. Let me especially thank and credit Deb Beatty—Antiques Show chair and a PEM Overseer—and her planning committee, as well as our Honorary Co-Chairs, Sam and Tracey Byrne and Jim and Mary Lou Hawkes, and the Honorary Committee. Their support is essential to the success of the show.

I also wish to thank the show's Premier sponsor, First National Bank of Ipswich; our Participating sponsors, Atlantic Tambone, Brewer & Lord LLC, Eaton Vance Management, Kaminski Auctioneers & Appraisers, Landry & Arcari Oriental Rugs & Carpeting, and Morgan Stanley; and our In-kind sponsors, Derby Studios Photography, Flagship Press, and Jules Catering. Additionally, we express our deep appreciation to the many dealers and exhibitors who are participating with us this year, ably coordinated by Chris Vining.

Please enjoy the 33rd Annual Antiques Show. I hope you discover many treasures to take home with you!

Sincerely,

Dan L. Monroe  
Executive Director and CEO

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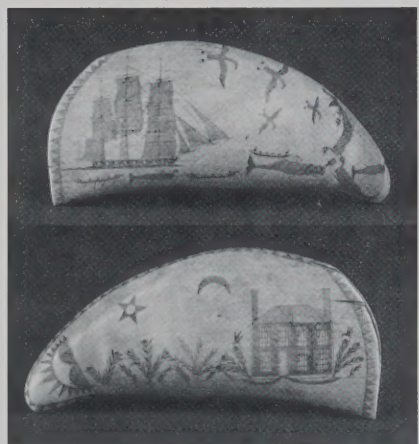
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# Peabody Essex Museum 33RD ANNUAL ANTIQUES SHOW

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Elizabeth Hunt  
Joanie Vaughan Ingraham  
Kim Menard  
Kate Nightingale  
Rebecca Putnam  
Lisa Shotwell  
Claudette Taylor  
Leslie Tuttle  
Dorothy Urlich  
Susanna B. Weld  
Penny Whitlock  
Pamela Wilson

### **Show Manager**

Christine Crossman Vining

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### **Catalog Designer**

Leigh Mantoni-Stewart



LEFT TO RIGHT  
**Kim Menard**  
**Lisa Shotwell**  
**Pamela Wilson**



STANDING, LEFT TO RIGHT  
**Andi Clark**  
**Rebecca Putnam**

SEATED, LEFT TO RIGHT  
**Amy Fitzpatrick**  
**Kate Nightingale**



STANDING, LEFT TO RIGHT  
**Penny Whitlock**  
**Joanie Vaughan Ingraham**

SEATED, LEFT TO RIGHT  
**Susanna B. Weld**  
**Deb Beatty, Chair**

NOT PICTURED  
**Elizabeth Hunt**  
**Claudette Taylor**  
**Leslie Tuttle**  
**Dorothy Urlich**





**Wenham** – Handsome three bedroom Gothic Victorian residence c. 1903 in the village has been carefully maintained. Beautiful original woodwork including tiger oak floors, cherry moldings, built-in china closet with leaded glass and ornate fireplace mantle. New granite kitchen and breakfast room, sunny rear mahogany deck, large walk up attic, second floor office, two car garage and new septic system.  
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**Ipswich** – Architecturally important contemporary residence offered in a serene setting 300 ft back from Argilla Road on the shoulder of Heartbreak Hill. This private property employs a Scandinavian interior design and diverse use of materials: brick, concrete, glass and blue stone. There are high ceilings and large windows toward the expansive overland views. Just over 2 miles to Crane Beach.  
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**East Boxford** – Traditional 17th and 18th century period details are coupled with 21st century modern move-in amenities in this private country estate. A museum quality restoration was carefully executed with the dismantling, relocation and reconstruction of a First Period c. 1700 colonial next to this existing Nantucket style cape. An 18th century barn was also moved and reassembled here for a three car garage and workshop.  
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## ***Honorary co-chairs lead the way for the 33rd Annual Antiques Show***

**Sam and Tracey Byrne | Jim and Mary Lou Hawkes**

This year, the Peabody Essex Museum is delighted to have two prominent families serving as honorary chairs for the 33rd Annual Antiques Show: Sam and Tracey Byrne and Jim and Mary Lou Hawkes.

### **Sam and Tracey Byrne**

Sam is a managing partner of CrossHarbor Capital Partners LLC, a registered investment advisor he co-founded in 1993. Prior to the firm's inception, Sam worked as a management consultant advising and designing strategies for private and institutional clients with complex real estate-related bankruptcy and financing issues. Previously, he worked at Fleet Financial Group through its acquisition from the FDIC of the Bank of New England. Sam is a graduate of Tufts University. He serves on the Boards of St. John's Preparatory School, the Peabody Essex Museum, and the Brookwood School, and is an Incorporator of Partners Health Care. After a successful career at Bank of Boston, Tracey founded Biga Breads, a commercial bakery business, in 1994. Tracey subsequently sold the business in 1999 and spends her time at home with their children. Sam and Tracey's interests include offshore sailing and racing, as well as supporting local charitable organizations.

Sam and Tracey live in Manchester and have three sons, Quinlan and Rowan, second- and first-graders at Brookwood School, and Hayden, a preschooler at North Shore Nursery School.

### **Jim and Mary Lou Hawkes**

Jim is a graduate of the University of Oklahoma (aerospace engineering) and Harvard Business School (MBA). He has been with Eaton Vance Corp., a Boston-based investment management firm, since 1970 and currently serves as the firm's Chairman, President, and CEO. Mary Lou is a graduate of Agnes Scott College (mathematics) and taught high school math until "retiring" when their daughter, Allyson, was born. Jim is a Trustee of the Peabody Essex Museum and USS *Constitution* Museum. Jim and Mary Lou both serve on PEM visiting committees—Jim on Asian export art and Mary Lou on American art.

Jim and Mary Lou moved to Massachusetts in 1968 and have resided in Beverly since 1970. Their daughter Allyson lives in Jersey City and is an attorney with American International Group in New York City.



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# 33RD ANNUAL ANTIQUES SHOW

## *Honorary Committee*

*The Peabody Essex Museum thanks the following members of the Honorary Committee who have provided support for the 33rd Annual Antiques Show.*

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Sam and Tracey Byrne  
James and Mary Lou Hawkes

### **Honorary Committee**

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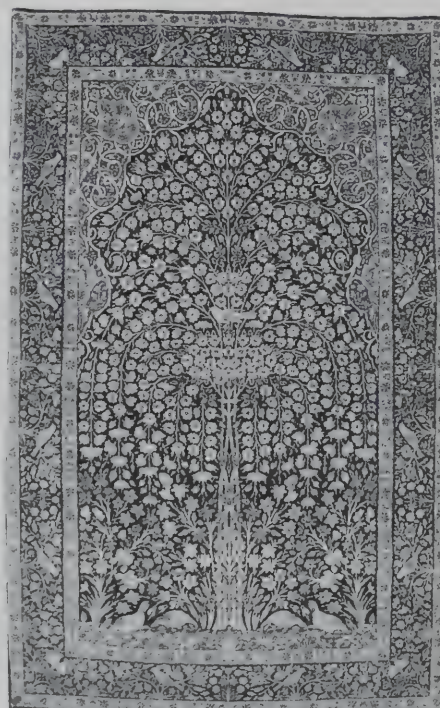
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## *Greeting from Antiques Show Chair, Deb Beatty*

On behalf of the entire 33rd Annual Antiques Show Committee, I welcome you to a festive weekend tradition that supports the museum's many education and public program initiatives. I would like to acknowledge, with great appreciation and admiration, those who have contributed to this year's success:

Sam and Tracey Byrne and Jim and Mary Lou Hawkes, this year's co-chairs of the Honorary Committee, for their ongoing support and appreciation of the Peabody Essex Museum and its many programs

Dan Monroe, Executive Director and CEO of PEM, and the Board of Trustees and Overseers for their commitment to this committee and the Annual Antiques Show

Our corporate sponsors—First National Bank of Ipswich (Premier sponsor); Atlantic Tambone, Brewer & Lord LLC, Eaton Vance Management, Kaminski Auctioneers & Appraisers, Landry & Arcari Oriental Rugs & Carpeting, and Morgan Stanley (Participating sponsors); and Derby Studios Photography, Flagship Press, and Jules Catering (In-kind sponsors) for their generous support

Leslie Tuttle of Tuttle-Bradley Designs (also a fellow Antiques Show Committee member!) for lending her expertise as a speaker at the Saturday morning kick-off lecture, *Decorating with Antiques*

The Arrangers, Marblehead; Beautiful Things, Salem; Carroll's Florist, Beverly; Flores Mantilla, Marblehead; Flowers by Darlene, Salem; The Garden Club of Swampscott, Swampscott; Hamilton-Wenham Garden Club, Hamilton-Wenham; Leonhard's, Beverly; the Marblehead Garden Club, Marblehead; Peabody Garden Club, Peabody; Peter D. Barter Flowers and Williamsburg Reproductions, Salem; Roses and Thistle, Swampscott and Marblehead; and the Winter Garden Club, Marblehead, for their donation of the stunning floral arrangements that grace the show space

Karina Corrigan, associate curator of Asian export art; Dan Finamore, Russell W. Knight Curator of Maritime Art and History; Abaigeal Duda, museum educator, and Melissa Kershaw, PEM school programs manager, for the fascinating articles in this year's catalog

SwingBRAZIL for donating their musical expertise to the Preview Party

The dealers, without whom there would not be a show

Christine Crossman Vining, show manager

The catalog advertisers, for their interest and support

The 33rd Annual Antiques Show Committee, who worked tirelessly throughout the year and the weekend of the show to bring this ambitious project to fruition

Finally, special thanks to the entire PEM staff, particularly the staff liaisons in the Development Department as well as the Marketing Department, Guest Services, and the Maintenance and Security Departments

Please enjoy your visit, and Happy Thanksgiving!

Deb Beatty

Chair of the 33rd Annual Antiques Show Committee



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Teapot, "Stamp Act Repeal'd," 1766  
Cockpit Hill factory  
Derby, England  
Lead-glazed and hand-  
painted earthenware  
Gift of Richard Manning



# Objects and the Classroom

## *Learning through PEM Collections*

By Melissa Kershaw and Abaigeal Duda

### **"Stamp Act Repeal'd"**

To adult visitors, this English teapot may conjure up memories of sweet black tea served in a delicate cup in their grandmother's kitchen. Some may recognize the meaning of the inscription and recall American Revolutionary War history. Others might consider how the ceramic vessel was manufactured, picturing in their mind's eye the wet clay being formed in a potter's hands.

For students visiting the Peabody Essex Museum, objects such as this tell important and instructive stories, and assist students in their understanding of our nation's history and its connections to the larger world. This teapot can help students in exploring art motifs, social customs, gender roles, economics, political movements, and sovereignty in the years preceding the American Revolution. Through observation of artworks, inquiry, and group discussions, students build skills and knowledge in visual art, English language arts, and history to name just a few disciplines. From these focused activities, students are able to relate museum collections to larger ideas and connect objects to their own experiences. Relevant museum programming with comprehensive art collections such as those at PEM creates limitless possibilities for student learning.



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Each year, the Peabody Essex Museum hosts 20,000 students and teachers in programs that draw upon our diverse collections. Students who participate in the museum's programs are actively engaged in thinking and discussing art, writing and drawing, voicing opinions, and sharing ideas. Teachers very often tell us our museum collections bring literature and history to life. The museum's programs, with their strong connections to state-mandated curriculum standards, foster student achievement in engaging and innovative ways.

George III Mahogany Tambour Desk with brass gallery.  
English, circa 1780. H. 38½", W. 41½", D. 23½"



One innovative approach to object-based learning occurred during the 2004-2005 school year, when second- and third-grade students at Salem's Saltonstall School visited PEM for a series of four programs. Students participated in a variety of activities including tours, conducting research and interviews, and creating photographs and drawings. Over the course of their studies, the children learned about the history of their city and the role the museum has played as a cultural organization. With the assistance of their teacher, Janet Morris, the students entered Cyberfair, an international Web site competition sponsored by GlobalSchoolNet.org. Working with the theme "Prepare and Unite!," the students used the museum's education staff, curators, and collections to examine the role of PEM in the community. Their project, entitled "Changing Perspectives: A Child's Guide to the Old and New Peabody Essex Museum," culminated in a student-designed Web site that profoundly demonstrates student learning. For their efforts, the students won the silver award from Cyberfair, but far more moving and lasting results are the pride with which the students wrote about their community and their deep connection to the people of its past through creative, collections-based learning in an art museum.





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#### **SALEM in History: A Program for Teachers**

In addition to school programs for children, the museum organizes and hosts a number of professional development institutes and workshops for teachers. One current project, "SALEM in History: The Science and Art of Learning from Evidence and Materials in History," is unique. This graduate-level course is a collaboration organized by the Salem Public Schools, the Peabody Essex Museum, Salem State College, and the Salem Maritime National Historic Site. Participating K-12 teachers from Salem and nearby school districts acquire new material and new approaches to classroom teaching in order to better engage students with the curriculum. During skill-building sessions, teachers observe and analyze architecture and decorative art in PEM's historic houses, objects in PEM's galleries, and documents in the Phillips Library archives. While studying manuscripts, one participant exclaimed, "I can't believe I'm holding history right here in my hands!"

This enthusiasm for analyzing original sources is one that classroom and museum educators share; both recognize and appreciate how provocative such materials are for students of history. Imagine the difference between merely reading a textbook summary of the Revolutionary War and reading a letter that describes the fear, chaos, and lack of provisions in Salem after the battle of Lexington, as written by Salem resident Love Pickman. Her correspondence reached her Loyalist son, Benjamin, who in turn wrote back to his family from his exile in London, where he remained for ten years until he felt it safe to return to his wife and children. These vivid examples capture unique experiences expressed by local individuals whose lives were deeply touched by these important historic events.

Studying history with a local perspective through primary sources does more than fire students' enthusiasm, however. Such investigation of original evidence improves students' analytical skills and helps prepare them for mandatory academic testing. Further, it allows them to see objects and documents in a new way—as part of local history that continues to shape lives today.

The Peabody Essex Museum is committed to providing local school systems with many collections-based programs that are designed to meet academic needs in creative, engaging ways. We recognize that we cannot accomplish this without the sustaining interest and support of many individuals and institutions. Collaborative programs such as the "Changing Perspectives" Cyberfair project and SALEM in History would not exist without the commitment of staff, volunteers, and funders who support the special environment for learning that the museum offers to visitors of all ages.

For more information on the Peabody Essex Museum, the Cyberfair project, or SALEM in History, please visit these Web sites:

[www.pem.org](http://www.pem.org)

[www.salem.k12.ma.us/schools/saltonstall/cyberfair2005](http://www.salem.k12.ma.us/schools/saltonstall/cyberfair2005)

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Charles B. Spalding, oil on canvas, circa 1850, 50 x 60 inches

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ABOVE, LEFT TO RIGHT

**Richard Marquis**  
*Retro Stuff: Stars and Stripes*  
1997  
Glass

**David Gignac**  
*Celestial Teapot*  
1999  
Glass, forged steel

**Michael Hosaluk**  
*Orange Pekoe*  
1996  
Wood

**Ah Leon**  
*Acacia Trunk Teapot*  
1995  
Stoneware

*Opening this weekend ...*

# The Artful Teapot

## *20th-Century Expressions from the Kamm Collection*

By Karina H. Corrigan

Immediately recognizable by its component parts—body, handle, spout, and lid—the teapot can be a simple and comforting form, reminding us of home and a warm welcome on a blustery day. And yet, the teapots on display in *The Artful Teapot: 20th-Century Expressions from the Kamm Collection* are anything but simple. From now until March 5, 2006, a diverse array of sculptural and artistic expressions will be on view at the Peabody Essex Museum. Some of the teapots are nonfunctional, and their scale is often surprising: a few are five feet high. Many are whimsical and humorous. Others are more disturbing, exploring complex political and social issues.

*The Artful Teapot* features 250 teapots from the remarkable collection of a single indomitable couple, Sonny and Gloria Kamm. The Kamms, who incidentally are coffee drinkers, have assembled the largest collection of teapots in the United States and possibly the world; they stopped counting at 7,000 pots. But this particular collecting focus is a relatively recent adjunct to their first passion, collecting contemporary glass. Some of the earliest teapots they acquired, over a decade ago, were by Richard Marquis, a prominent contemporary glass blower. Marquis trained with the masters at the Venini Fabbrica in Murano, Italy, just outside Venice, and his modestly scaled teapots achieve their whimsical designs with some of the most complex glass manipulations possible (above, far left). The daughter of factory owner Paolo Venini recalled “the quiet way [Marquis] came into the factory and was accepted by the workers. It was not easy; the masters on the whole were quite surprised that somebody from such a far land wanted to do what was a very hard job and make such strange and unexpected shapes.”

*Celestial Teapot* (second from left), by David Gignac, combines blown glass and steel to form a rising full moon seen through tree branches in winter. The title of Gignac’s work is both a reference to the night sky and one of the most popular brands of herbal tea. Literary and visual allusions to tea are everywhere in these works. Michael Hosaluk’s painted wood sculpture is named after one of the most common types of tea. *Orange Pekoe* (third from left), with its bright red body and razor-sharp teeth, resembles an animated cartoon character.

Wood is certainly not the only unusual material used to form a teapot in this exhibition. Other works are made of materials as diverse as bottle caps, olive oil cans, U.S. currency, beads, and even carved rock salt. Part of the rock salt teapot’s ethereal beauty lies in the knowledge that it would dissolve if filled with hot tea. Gloria Kamm says of teapots made of unusual materials, “Just as any words can become poetry, any materials can become art. It is what the artist does to the material that makes it special.”

Trompe l'oeil is used to masterful effect on many of the ceramic teapots featured in the exhibition. Ah Leon's *Acacia Trunk* teapot (page 25, far right) is made of clay but has been painstakingly carved to resemble worn and chopped pieces of an acacia tree. Ah Leon's work in red stoneware is informed by the long tradition of teapot making in Yixing, a center for Chinese ceramic production for over five hundred years.

Two of the most compelling and unexpected works in the exhibition are by Michael Lucero, a New York-based sculptor. *Female Roman Statue* (page 27, far left), a four-foot-high work resembling a Roman stone sculpture, greets visitors at the entrance to the exhibition. As with many ancient statues, this figure's head has been lost. Lucero has replaced the missing head with a large red-and-black teapot, delicately painted with butterflies. *Eye Ohr* (page 27, center), a second work by Lucero, is composed of two earthenware teapots and resembles a 19th-century optician's shop sign. The green eyes stare somewhat ominously out of the pots, and the sinuous spouts and handles bear some resemblance to snakes. The title of the piece pays homage to George Ohr, one of the earliest studio potters in America. Ohr, the "mad potter of Biloxi," was particularly known for his unconventional pots, thrown to paper-thinness. An example of Ohr's own work is also included in the exhibition.

Susan Thayer's *Dream Boat* (page 27, right) is one of the most traditional pots in the exhibition. Made of porcelain, this delicately painted work is infused with nautical themes. The spout is the head of a sea monster, the handle a mermaid, and the lid's finial a galleon; the body of the pot is painted with fanciful marine scenes. These and other engaging works by over 120 contemporary artists offer a lively and thought-provoking look at the infinite variations possible with a body, handle, spout, and lid.



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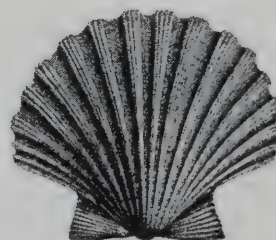
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*The Artful Teapot* is on view at the Peabody Essex Museum from November 25, 2005, through March 5, 2006. The exhibition was curated by Garth Clark and organized by Exhibitions International.

Presentation of *The Artful Teapot* at PEM is sponsored in part through generous support from the Hawthorne Hotel, Salem, MA.

Michael Lucero

*Female Roman Statue*,  
Reclamation Series

1996

Earthenware, plaster, paint



Michael Lucero

*Eye Ohr*, New World Series

1993

Earthenware



Susan Thayer

*Dream Boat*

1999

Porcelain



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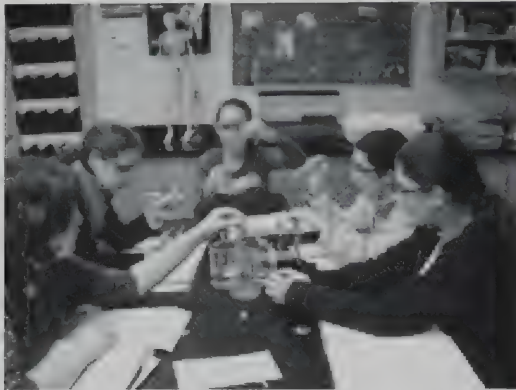
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# The Yachting Photography of Willard B. Jackson

By Daniel Finamore

ABOVE, LEFT TO RIGHT

Willard Bramwell Jackson  
(1871–1940)

Q boats *Dorothy Q* and *Little Rhody II*, 1907

Gelatin silver print

Gift of Alison H. Jackson,  
1978

Willard Bramwell Jackson  
(1871–1940)

Sloop *Lady*, 1909

Gelatin silver print

Gift of Alison H. Jackson,  
1978

The Yachting Photography of Willard B. Jackson, a new PEM exhibition opening May 20, 2006, draws from PEM's major collection of vintage photographs printed by Jackson, and from more than three thousand of Jackson's negatives—many of which were rescued from a fire after his death. The selection of images was based primarily on artistic quality, which Jackson achieved through creative camera and darkroom technique, and on diversity of subject matter.

• • •

In a scene repeated thousands of times during the heyday of American yachting, a sleek white launch motored rapidly around a sailboat in the waters off Marblehead, Massachusetts. One indication of the boat's specialized purpose was the launch's unusual cockpit cover—an elevated canvas tarp that protected the forward interior from direct sunlight, partially obscuring the helmsman's view. More distinctive, however, was the odd shape jutting from the cockpit in a precarious vertical fashion. Local sailors knew this to be an enormous bellows camera mounted on a tripod, with stooped torso and legs protruding from under a black tarp at the rear.

Almost as ubiquitous as a class race on a July Saturday was the presence of Willard Jackson photographing boats, particularly around the region's yachting capital in Marblehead. Any size or type of boat could become the focus of his lens, from tiny Swampscott dories owned by his neighbors to the smoke-belching steam yachts that belonged to Wall Street moguls.

Jackson was born in Boston in 1871 and raised for the most part a few miles north, in Salem.<sup>1</sup> Willard's father, Henry Bramwell Jackson, had emigrated from England and made his career representing Jessop & Sons, a steel company based in Sheffield, England, as manager for American sales. Willard's mother,

Geraldine (Gardner), had grown up in Bristol, Rhode Island, in a family that was acquainted with Nathanael Herreshoff and others of the yacht-designing clan.

This milieu undoubtedly had an impact on Willard's choice of lifestyle and professional pursuits. As a willful teenager he decided to stay in Marblehead, where his family summered, and board in the house of some friends.<sup>2</sup> Whether he was seeking something specific in the rock-strewn harbor town, or simply declaring his independence, the decision proved fateful: he was to reside in Marblehead for the rest of his life. By twenty-seven he had joined his father at Jessop as a regional sales agent, but his true passion was photographing traditional, progressive, and experimental marine architecture.

The artist nurtured his innate sensibilities for marine photography through an affinity for sailing. Although his interests developed at an early age, the area yacht clubs at the time were oriented toward large and expensive boats. Marblehead's Eastern Yacht Club didn't recognize boats as yachts if they were less than thirty feet long, and opportunities to race smaller boats were infrequent. In 1887, at sixteen, Jackson joined other "Headers" (local residents of the town) and summer residents to found the Pleon Yacht Club. Though there were no age restrictions, many founders were young, like Jackson, and the organization quickly evolved into and remains a club specifically for junior sailing.<sup>3</sup>

Jackson worked from 1898 to 1937, the apogee of competitive yachting and leisure boating in America. He photographed the creations of Burgess and Herreshoff, and racing machines by Boardman, Cox & Stevens, and Fife—as well as cruising boats and smaller designs by Alden, Chamberlain, Crocker, and Crowninshield. The boats he shot were built in a hundred different yards and included famous names like *America*, *Spray*, and *Resolute*, but he also liked the knockabouts, sailing dories, and other small craft that rarely drew a photographer's attention.

During the first couple of years of the new century Jackson's young business had already blossomed and he was selling images to nationally distributed magazines. He was single, owned two boats, and actively fostered the sport of sailing as the Commodore of the Burgess Yacht Club and as its delegate to the Yacht Racing Association of Massachusetts.<sup>4</sup>

Jackson never attempted to market his work to the general public, and only after eleven years of maintaining a professional log did he list himself in the town directory as a photographer, with a marine specialty.

For thirty-eight years Jackson kept a numerical listing of his pictures to identify his subjects, cross-referenced with a number and name written on the negative plate. His listing occasionally included commentary, indicating that he thought a work was "poor," "fair," "good," "best" in a series, or the accolade he reserved for only his most successful work, "fine." He also included occasional technical comments.

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### Personal and professional life

Jackson also took many personal photographs on smaller-format glass plate negatives. His favorite subjects were his nineteen-foot keel sloop, *Lucile*, and a young woman named Mary Williams Hathaway.

Willard and Mary were married at St. Michael's Church, Dorchester, in 1903. They moved directly to 48 Washington Street, Marblehead, a house made famous by a previous occupant—Elbridge Gerry, a Revolutionary War patriot, Supreme Court justice, and United States vice president. A year later, their only child, Alison, was born. The family eventually purchased a house at 16 Pickett Street, which remained Jackson's home for the rest of his life.

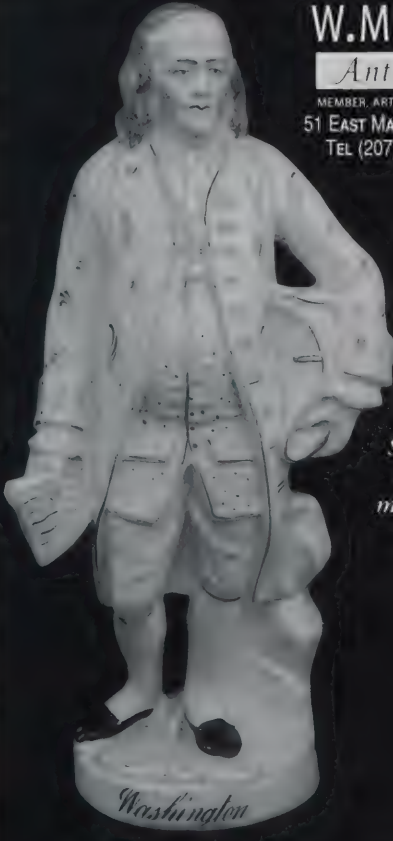
Jackson maintained a fisherman's shanty on Front Street, near Fort Beach, as an office for his photography business and possibly his darkroom. It was adjacent to the Beachcomber's Club, a group of his friends who sailed Beachcomber or Alpha dories. His associates were the old salts—those with ancestral associations with Marblehead who frequented rough-and-tumble fisherman's shacks rather than Federal-period mansions. They were the type of "Header" for whom the town is famous, but who live today only in legend. Known by his neighbors as a loner, Jackson's unrefined character was in sharp contrast to the beauty of his photographs. He lacked social graces. And while some thought him rude, others thought him "rather gruff and taciturn, yet not unfriendly." He was apparently a perfectionist. One neighbor noted that Jackson "knew his pictures were good," and while photographing a ship he was heard by another neighbor to chastise the captain on his imperfect rigging.<sup>5</sup>

### A new chapter

Few of Jackson's letters and no diaries aside from his numerical photo journal survive. Although his photos were widely disseminated in print, the press paid no attention to the reticent man behind the lens. Many facets of Jackson's life remain undocumented and elusive, but perhaps the greatest unsolved mystery involves a lengthy hiatus in his photographic work. He took an average of 260 photographs annually from 1898 through 1911, when he put down his camera for the next thirteen years.

Why did Jackson suspend his photography, and what did he do during the intervening time? By the outbreak of World War I, recreational sailing in America was in temporary decline and so, presumably, were opportunities for photographic commissions. It is more likely that business and personal events impeded his ability to spend time on the water and in the darkroom. By 1913, when the steel business thrived in anticipation of a European war, Willard had assumed his father's position as manager at Jessop Steel.<sup>6</sup>

Jackson's numerical log picks up again in 1925, beginning with the newly launched John Alden-designed *Malabar VI*. By this time the 1920s were in full swing and elegant yachts were the



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*Staffordshire figure of  
Benjamin Franklin,  
mismarked Washington.  
English, 1850-80*

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rage once more. Perhaps of more importance to Jackson, however, was that he had retired from the steel industry and now had time to pursue photography full time.

Sadly, four years after he returned to marine photography, his wife, Mary, died at fifty-two. He took no photographs that year, noting only in his photo journal for 1928: "Ill all Summer, Mother died."

Although Jackson's photo log closes at the end of 1936, he produced additional photographs at least into 1937. These were among the last photographs he took, though Jackson continued to list himself as a photographer until his death in 1940, at age seventy-two.


#### W. B. Jackson's personal technique

"Instantaneous" marine scenes had been possible by the early 1880s, when David Mason Little returned from Europe with new rapid dry-plate equipment and began photographing yachts and crashing surf.<sup>7</sup> The world of art photography was still enamored of the Pictorialist aesthetic, with its soft focus and vignetted borders. The Boston Camera Club, however, which approached photography strictly as a fine art, embraced members' crisp and exciting marine portraits.<sup>8</sup> Jackson's interests were aligned with those of the sailing community, who wanted clear and detailed images conveying the elegance of a well-trimmed sailboat in competition.

Within just a few years, Jackson had developed a technique that combined specialized camera work in a difficult environment with sophisticated manipulation of exposures in his darkroom. Jackson created negatives with both subtle and broad ranges in emulsion density. His signature compositions appear deceptively straightforward, but often they are not so much portraits of boats as they are photos of people who sail.


Faster boats allowed Jackson to circle his subject and match the speed of a fast cruiser or racing yacht, emphasizing the sense of speed by capturing it clearly while the water remained blurred. With his camera mounted on a tripod in his open launch, Jackson would circle his subject to seek out her best attributes and to look for proper lighting and background. Backlit sails added considerable drama and highlighted the translucence of canvas, but often left decks and people in shadow and skies washed out.


Jackson's inability to control the lighting, background, or even distance from his race subjects presented artistic challenges not encountered in his yacht portraits, which were taken by appointment. Sometimes he shot from the race committee boat, leaving him powerless to reorient himself or his subjects in relation to the sun. Other times, he kept a seamanlike distance from the course, leaving the subjects less prominent. The more spontaneous approach often yielded sparkling water, shimmering decks, and a large field of view that set boats in context and heightened the dynamism of competition.



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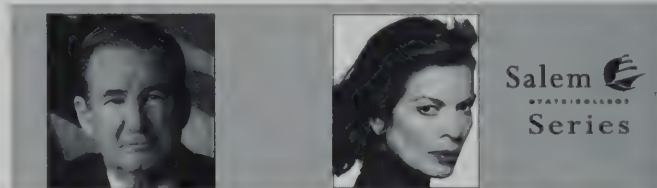


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Jackson further manipulated his strong highlights and shadows in the darkroom using several different papers. Many of his final products were contact printed from his glass negatives, but he also enlarged some of them with no apparent loss of clarity to 25 by 30 inches for dramatic prints. He dodged and burned extensively to downplay dark areas and highlight less dense areas on his negatives, yielding unique effects. He printed the majority of his images full frame, cropping primarily in race scenes to reduce the sense of distance from his subjects. He was meticulous with his darkroom work, but unlike others of his generation, he never sandwiched negatives to introduce clouds or other elements.

Jackson worked in an environment that provided ample opportunity to share techniques. Marblehead was awash with spectators during the big summer racing events, many of which were featured in illustrated reports by the East Coast press. Jackson's personal photo collection included yachting images by Thomas E. Marr of Boston and Frederick B. Litchman, a friend and fellow Header.<sup>9</sup> Whether Jackson interacted with other photographers, his work maintained distinction.

## An evolution

In 1930, after taking only eleven shots during the sailing season, Jackson adopted five-by-seven-inch celluloid film. He had continued to use traditional glass plate negatives long after most photographers had moved to simpler and more versatile flexible negatives, and he undoubtedly appreciated the classic formality and atmosphere that his older method created. His first subject with film was, appropriately, the power launch *Manatee* rocketing at top speed. Jackson most likely continued to use a tripod, but supplies for a day's work were far lighter without the large box of silver nitrate-coated glass sheets.

Unfortunately, illness dampened what should have been an exciting moment of technical discovery. He took only nine photos with his new equipment before noting in his journal: "Ill remainder of Summer." Perhaps he was motivated to give up on glass plates to reduce labor, or perhaps he decided that the uniform density and clarity of celluloid film better served his purposes. Whatever the reason, in his final six years of work Jackson appears to have exchanged tonal depth and contrast for more interesting and varied skies.

During the 1930s, Jackson donated 171 photographs of Marblehead people and street and harbor scenes to the town historical society, and several photographs of unusual craft, such as Joshua Slocum's *Spray*, to PEM—but the bulk of Jackson's negatives and prints were preserved only through fateful coincidence. In 1942, two years after her father's death, Jackson's daughter, Alison, moved back to Marblehead, near where she had grown up. When a fire wrought serious damage to her house in the 1960s, family friend Russell Knight, helping her clean up, noticed boxes of her father's negatives and prints that had survived relatively undamaged. Knight, a PEM trustee,




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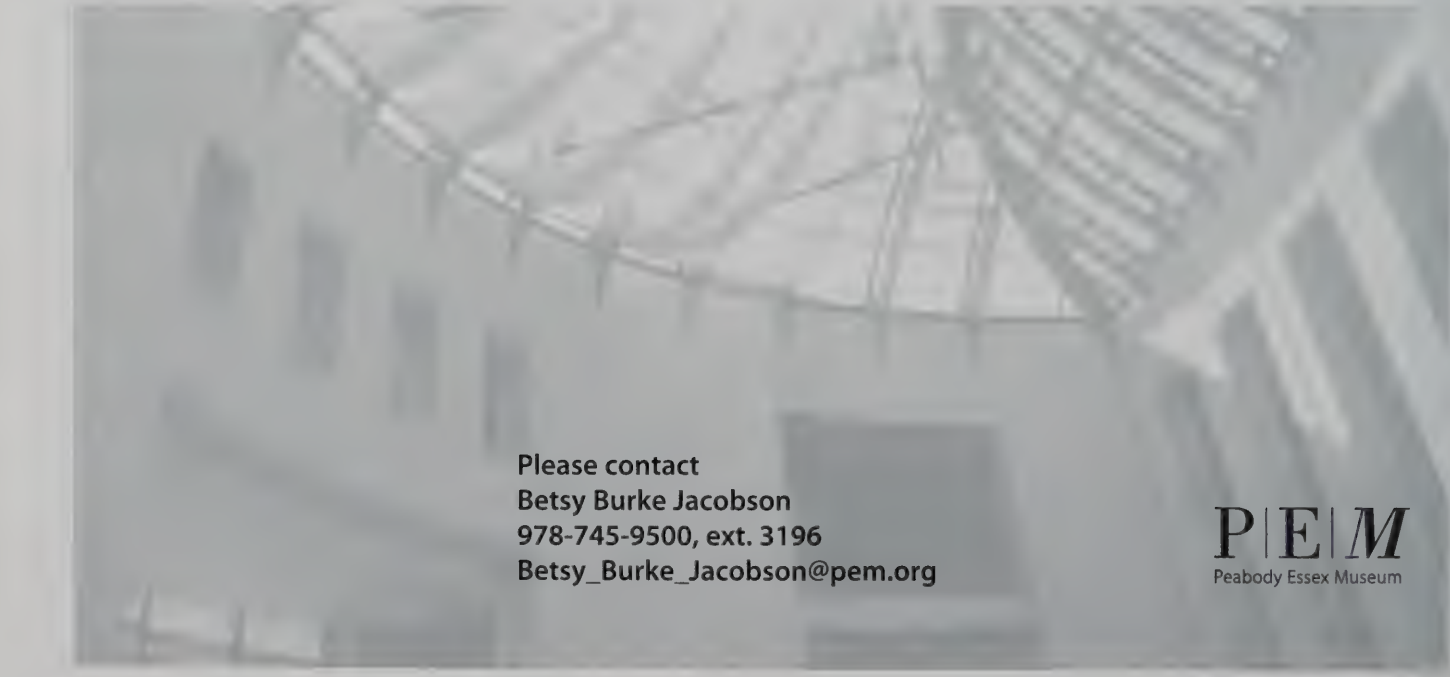
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was well aware of the trove's historical and artistic importance. He eventually convinced Alison to send to PEM for preservation the negatives and more than 1,200 vintage prints that had been created by Jackson in his darkroom. The assemblage became a gift upon her death in 1978.

*The publication of the first book on Jackson's work accompanies the exhibition, featuring one hundred duotone prints with commentary by Matt Murphy, editor of WoodenBoat magazine, and an introductory biography of Jackson by Daniel Finamore, the Russell W. Knight Curator of Maritime Art and History at the Peabody Essex Museum. Commonwealth Editions will release the book in May 2006.*

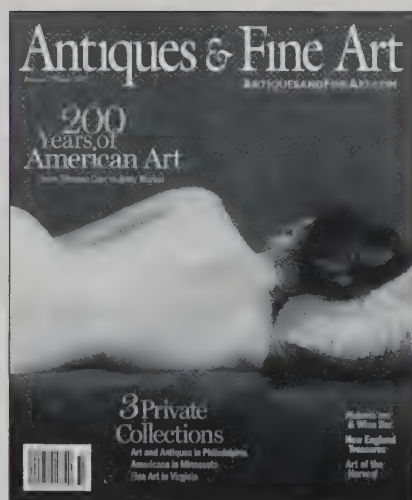
#### Endnotes

- 1 This essay draws heavily on research conducted by Jean Rees, who, as a volunteer in the Peabody Essex Museum Photography Department, has spent two decades chasing countless tenuous leads for information about this elusive man.
- 2 Recorded interview with Ray Bowden, June 5, 1986.
- 3 Fowle, Leonard. "Noting Its 75th: Founding of Pleon Y.C. Called Happy Accident." *Boston Sunday Globe*, June 17, 1962.
- 4 *Burgess Yacht Club Annual*, 1901.
- 5 Recorded interview with Ray Bowden, June 5, 1986; Russell W. Knight to Tony Peluso, April 22, 1986. Personal communication with Gerald Smith, Natalie Woods, Russell W. Knight, 1985–6. Peabody Essex Museum Photo Department files. See also A. J. Peluso, "Heaven's Broad and Simple Sunshine: The Marblehead Marine Photographers," *Maine Antiques Digest*, August 1986, pp. 38–C.
- 6 It is possible that the elder Jackson was traveling for the company, opening a new steel office in Lockport, New York, but no corroborating documentation has been found. Photography Department files, Peabody Essex Museum.
- 7 Little, David Mason. *Instantaneous Marine Studies Taken by David Mason* Little, Cupples, Upham, and Company: Boston, 1883.
- 8 *Catalogue of the Seventh Annual Competitive Exhibition by the Members of the Boston Camera Club*, The Boston Camera Club, 1895. One member who created crisp marine views was Horace Latimer.
- 9 A photo album in the Marblehead Historical Society includes one photo by each artist. Marr's is dated 1901. Litchman was also a co-founder of the Pleon Yacht Club along with Jackson.

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From Autumn•Winter 2005 issue *Lifestyle: Pursuing Art for Three Generations*, page 156.



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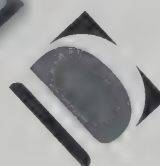
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- 11 Running Battle, Millbrook, NY
- 12 Terry and Angela Brinton, Racine, WI
- 13 Jane McClafferty Antiques, New Canaan, CT
- 14 CIRCA Antiques, Rockport, MA
- 15 F. Russack Books, Inc., Danville, NH
- 16 Good & Hutchinson & Associates, Sheffield, MA
- 17 Randall E. DeCoteau, Warren, MA
- 18 Silver Plus, New York, NY
- 19 Polly Latham Antiques, Boston, MA
- 20 Boston Rare Maps, Southampton, MA
- 21 Charles Edwin Puckett, Akron, OH
- 22 Bradford Trust, Harwich Port, MA
- 23 American Decorative Arts, Canaan, NH
- 24 Meadowood Antiques, Cumberland, ME
- 25 Federalist Antiques, Kenilworth, IL
- 26 W.M. Schwind Jr., Yarmouth, ME
- 27 Barbara Fine Antique Maps and Prints, Beverly, MA
- 28 East Dennis Antiques, East Dennis, MA
- 29 Fiske & Freeman, Belmont, VT
- 30 Whitehall Antiques/Robert Burrows, Chapel Hill, NC

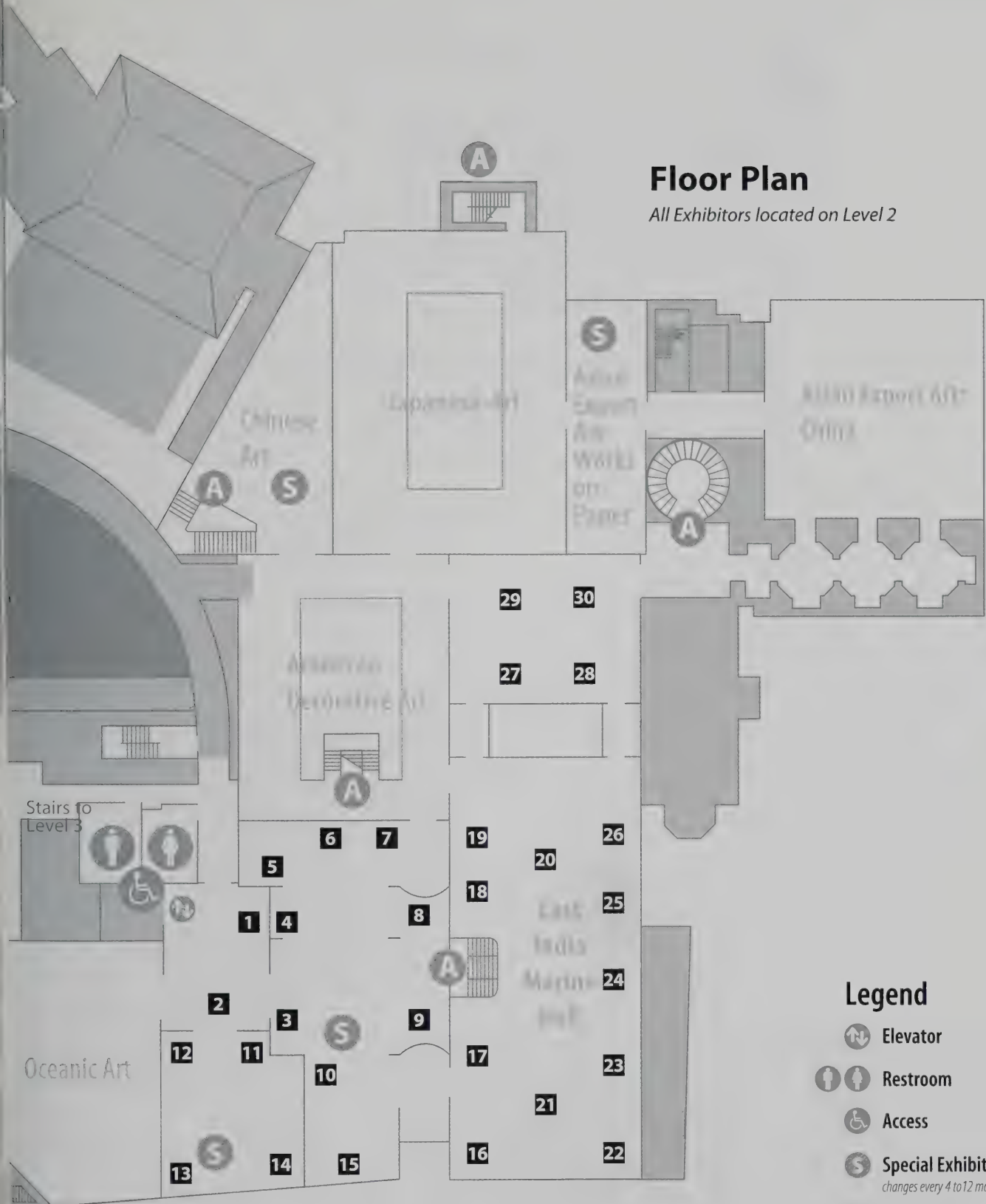
Listing as of November 7, 2005










# Floor Plan

All Exhibitors located on Level 2



## Legend

-  Elevator
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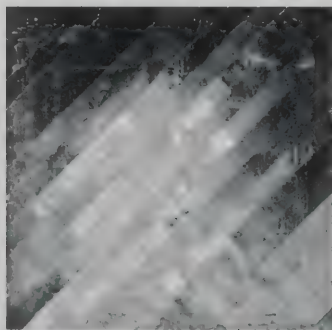
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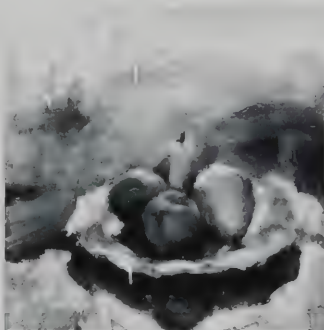
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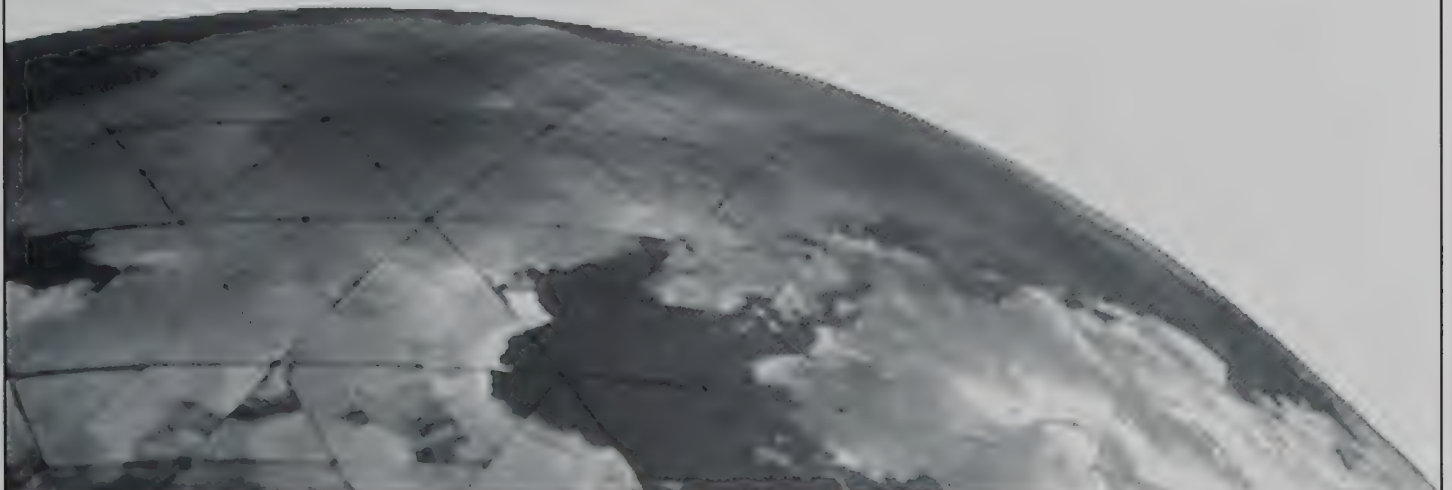
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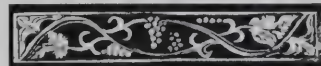
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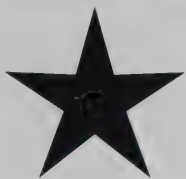
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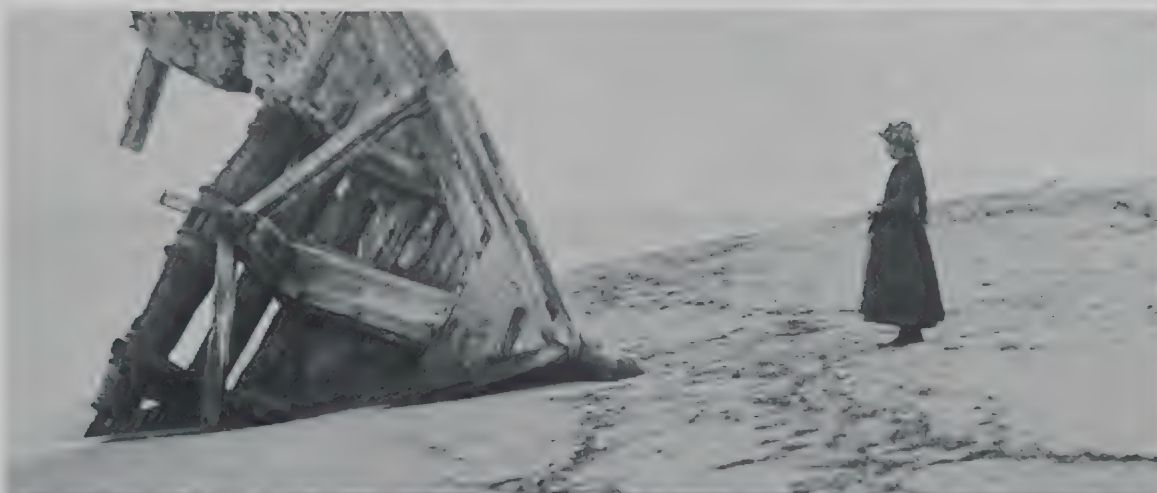
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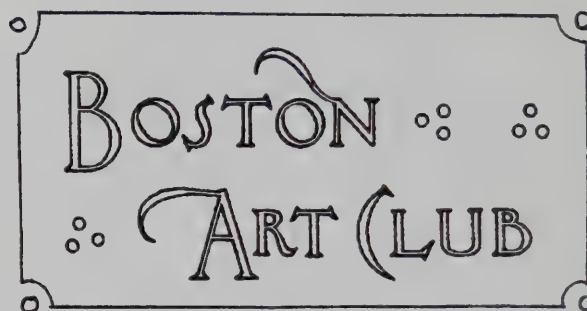
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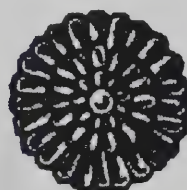
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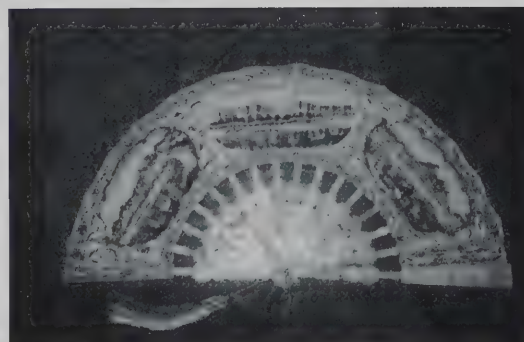
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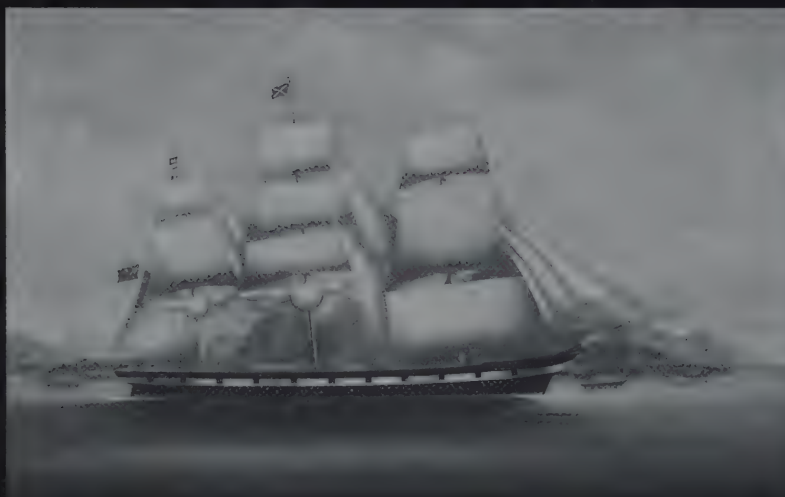
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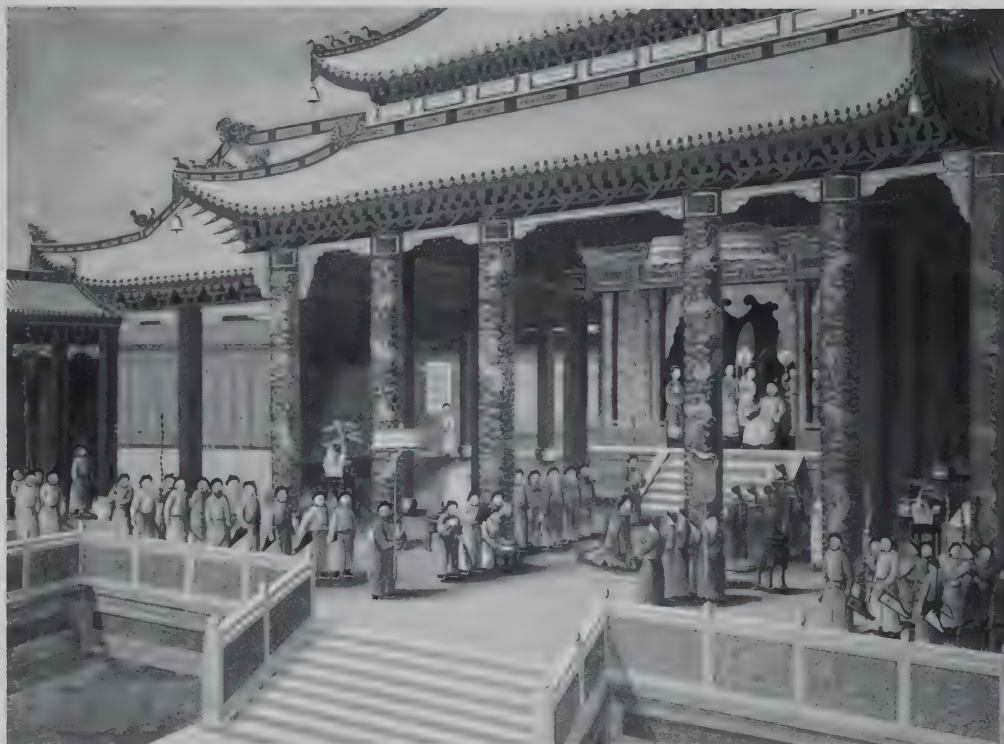
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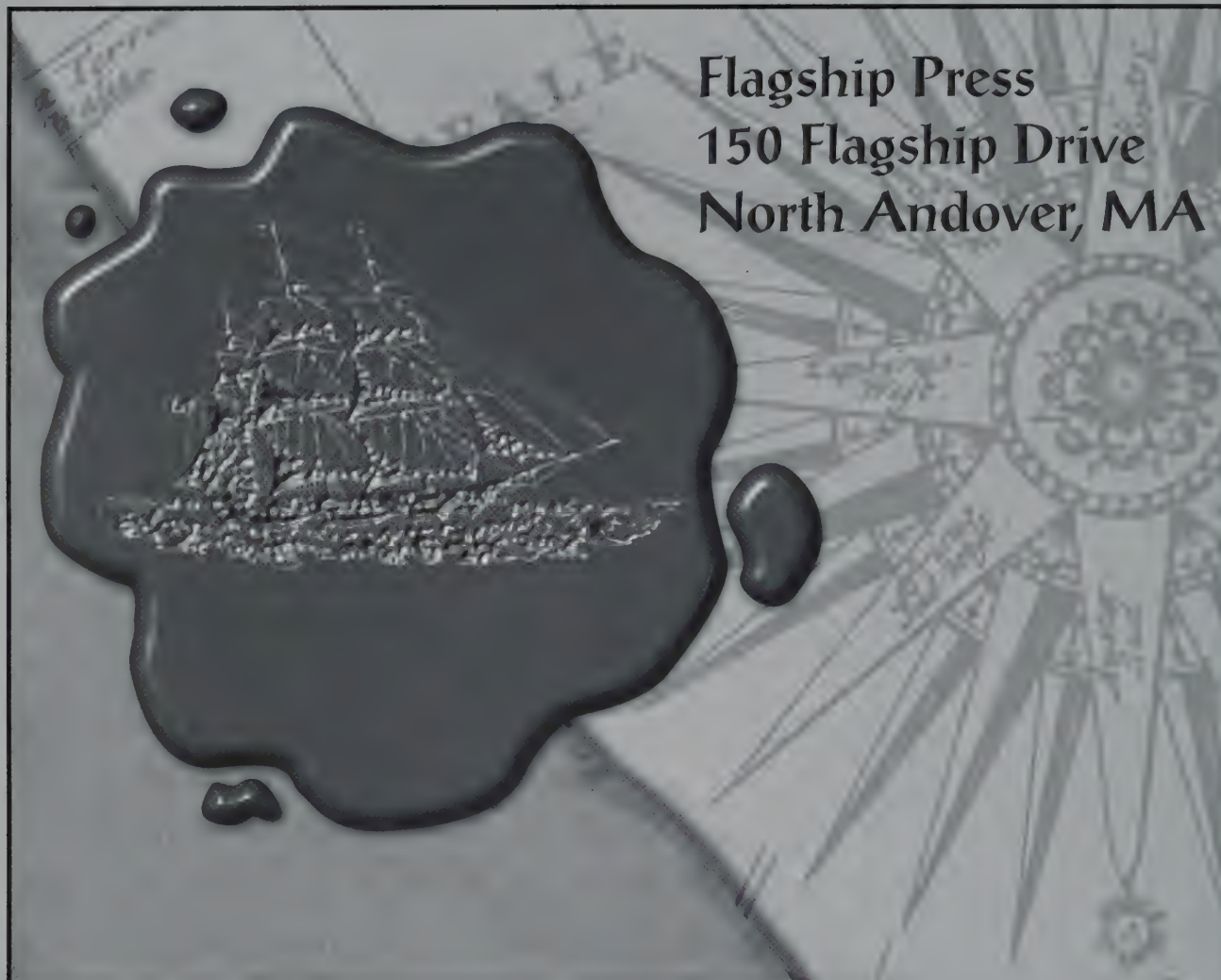
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